ONE GOOD TURN

Meetings: Odd Months Second Tuesday 6:30 pm Dan Hershberger Shop

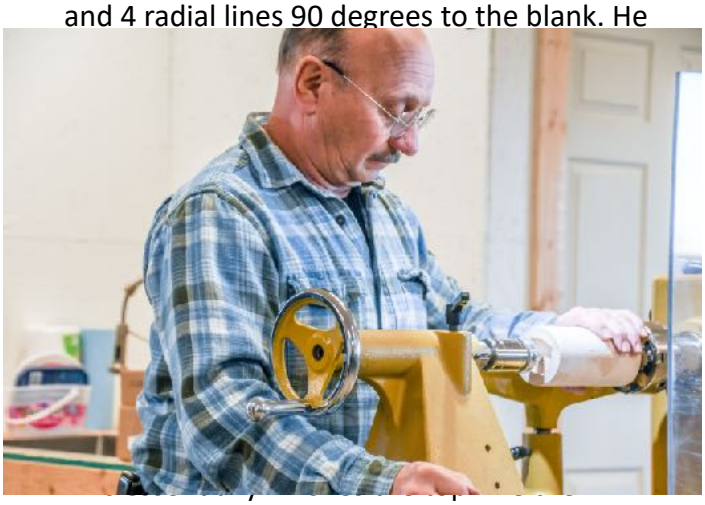
Even Months Second Saturday 12:30

Beads of Courage

Thanks to all who made boxes for the Beads of Courage program. This will be an ongoing program because it is for such an important cause. Members are encouraged to make a box or boxes to donate

February Club Meeting

The GFWT Club held its Saturday meeting on 2/12/2022 at Dan Hershberger's shop with 15 people in attendance. Randy Setzer was the demonstrator who showed us how to make a Penn State Industries (PSI) antique style peppermill. He notes that the PSI peppermill kits are about $12, and there are two kits available for this style, one in brass (PKGRIND-4B) and one in copper (PKGRIND-4). He used a wood blank that was from a limb and very dry. While the kit suggests a blank of 4" long Randy says he usually uses a blank that is more in the 6-8" long range. This longer blank allows for design change if needed and for chucking that allows for better access to sand what will become the bottom of the peppermill. Once the blank is squared up, he uses a drill press to mark the center point and 4 radial lines 90 degrees to the blank. He



turns the blank round "between centers" and forms a tenon on what will be the bottom of

the peppermill for chucking. He then bores a 1" hole using a Forstner bit through the body of the wood blank for the required 4" of what

will become the body of the peppermill. Randy notes that this is the reason for the longer wood blank so that it can still be on

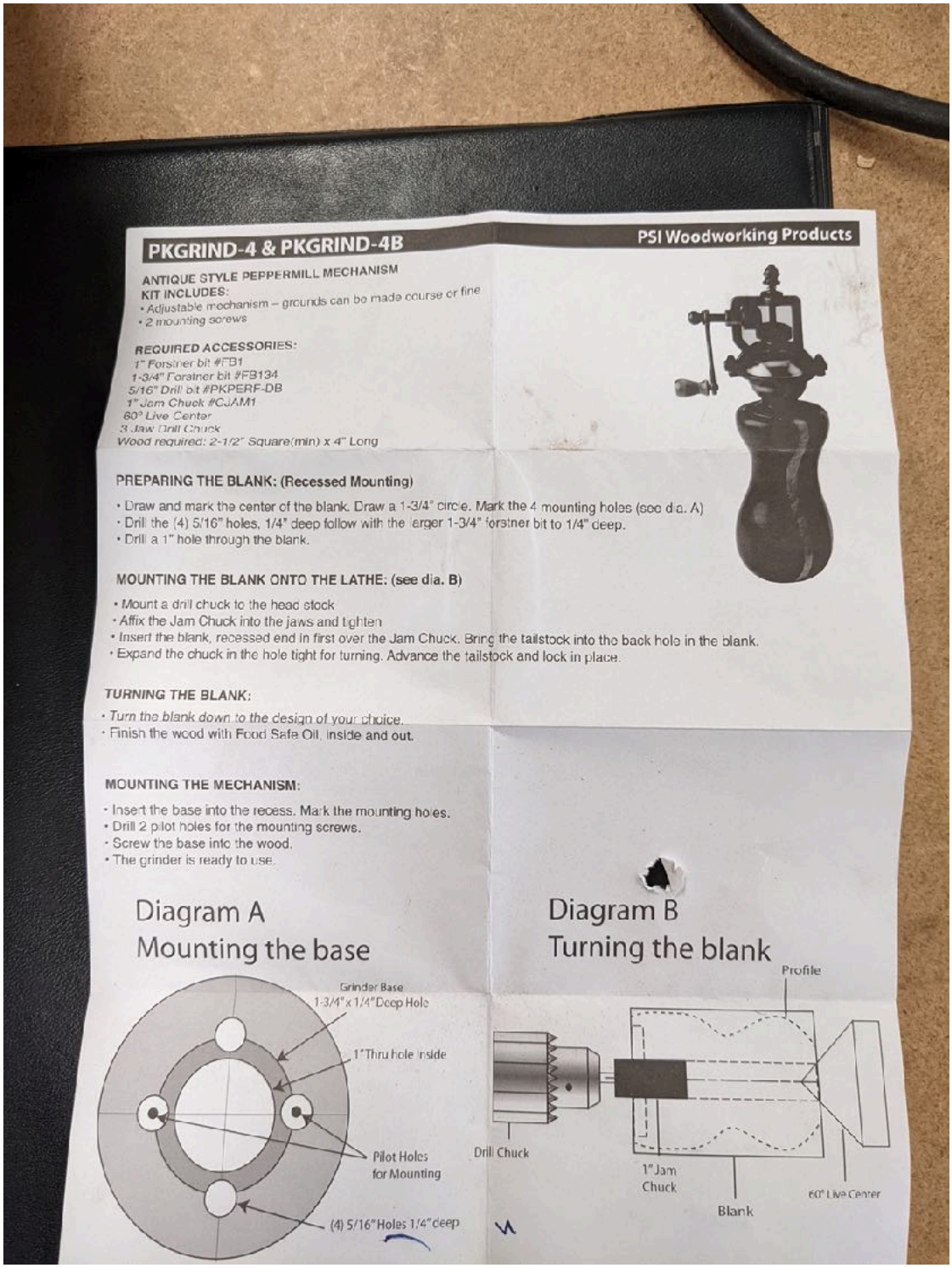
the chuck using the tenon for turning and drilling. While drilling this hole he clears the wood chips using a piece of tubing that he blows through making sure to not inhale or blow this back into your face. The flexibility of the tubing helps with this important process. Once this is drilled, he again brings up the tailstock for support and finishes the outside shape of the peppermill body. He showed us 4 different peppermills that he made for comparison of different body shapes. His turning used carbide tools mostly involving a radius square carbide tool, a diamond shaped carbide tool and of course a parting tool. He then sanded the body of the peppermill and then turned an “access relief” at the bottom of the peppermill for shaping and allowing sanding of the bottom of the peppermill while on the lathe. His goal is to turn and finish the mill on the lathe. Once sanded through the grits to 400, he finished his turning. He used PSI Liquid Friction Lacquer Sealer and then PSI Liquid Friction Lacquer Gloss Finish (PSI also sell a Liquid Friction Lacquer Semi-Gloss formula/finish;

cost $24.95/ 8 oz can). Randy notes that a little goes a long way with these friction products. Once applied with blue paper shop towel he speeds up the lathe and applies some light pressure to make the friction polish and Sealer dry and cure. These are lacquer-based products and dry instantly so multiple coats can be applied rapidly and

they dry to a durable rock-hard finish. Randy’s very laid-back style of demonstration provided a very enjoyable and entertaining afternoon. This was made even more enjoyable with snacks/treats brought by Tracey and Randy Setzer, Jay Eklund and

Marion and David Stratton Thanks to all and especially to Randy for doing our demo.

Tom Krajacich, Pres. GFWT.



PKGRIND-4 & PKGRIND-4B — PSI Woodworking Products

ANTIQUE STYLE PEPPERMILL MECHANISM
KIT INCLUDES:
- Adjustable mechanism – grounds can be made course or fine
- 2 mounting screws

REQUIRED ACCESSORIES:
1" Forstner bit #FB1
1-3/4" Forstner bit #FB134
5/16" Drill bit #PKPERF-DB
1" Jam Chuck #CJAM1
60° Live Center
3 Jaw Drill Chuck
Wood required: 2-1/2" Square(min) x 4" Long

PREPARING THE BLANK: (Recessed Mounting)
- Draw and mark the center of the blank. Draw a 1-3/4" circle. Mark the 4 mounting holes (see dia. A)
- Drill the (4) 5/16" holes, 1/4" deep follow with the larger 1-3/4" forstner bit to 1/4" deep.
- Drill a 1" hole through the blank.

MOUNTING THE BLANK ONTO THE LATHE: (see dia. B)
- Mount a drill chuck to the head stock
- Affix the Jam Chuck into the jaws and tighten
- Insert the blank, recessed end in first over the Jam Chuck. Bring the tailstock into the back hole in the blank.
- Expand the chuck in the hole tight for turning. Advance the tailstock and lock in place.

TURNING THE BLANK:
- Turn the blank down to the design of your choice.
- Finish the wood with Food Safe Oil, inside and out.

MOUNTING THE MECHANISM:
- Insert the base into the recess. Mark the mounting holes.
- Drill 2 pilot holes for the mounting screws.
- Screw the base into the wood.
- The grinder is ready to use.

Diagram A
Mounting the base

Diagram B
Turning the blank

The GFWT Club and the 4 Canadian Guilds were able to get Eric Lofstrom from Washington state to present an Interactive Remote Demonstration (IRD) on Sunday afternoon from 2 pm to 5 pm. 45 attendees joined the Zoom demonstration with 6 members of the GFWT club being in attendance. One of our members tried valiantly to join the Zoom meeting but was having trouble with his Zoom account/access. Better luck next time. This presentation was from a trained educator and his presentation and style showed his teaching technique. Eric lives out on the Olympic peninsula with his wife and enjoys the natural surroundings of the Puget Sound area. He has many presentations that he gives, but his presentation was on making a Namaste Bowl. He describes this bowl as a simple form with a simple technique but "not easy." For him "simple" means a "pure form" that captures the Namaste principle of "The inner light in me, honors the inner light in you." He uses a small end grain bowl (5" or so) that he embellishes with interior paint and/or gilding to produce an acrylic spiral that produces a 3-dimensional ripple on the inside of the bowl. He watches closely to produce layers of acrylic paint to produce this swirl texture on the lathe amplifying and reflecting light to produce what he calls Optical Resonance. Depth of paint layers are built up to produce this resonance. He also can use silver leaf, copper leaf or gold leaf to embellish his bowls. His application uses a half round sponge dipped in acrylic paints (usually 2 colors; for this bowl yellow and blue thereby producing a green tint when blended) and dabbed and blended for the background base coat. Then the 3-dimensional spiral/swirl in made with a Filbert artist's brush for acrylic paint while the lathe is spinning at a slow speed. Rather than myself trying to explain this demonstration there is an article from Eric's website www.ericlofstrom.com that explains his process for Namaste bowls. However, the one thing about this IRD demonstration was his excellent demonstration of tool use, control and sharpening. It was worth the time and money just for his education on tool use and sharpening. His article reviews some of this material, but the demonstration made me rethink how I hollow out the inside of an end grain bowl. Also, a neat trick with removing the center nub in a turned bowl with a negative rake radius scrapper while not under power from the lathe was worth the "entrance fee." Eric said that he will keep up the content of the demonstration for 30 days so that people can rewatch the demonstration that he labels the Alberta demo. It is worth the effort to find this and watch his tool use and sharpening even if you aren't going to make and paint a bowl in this manner. His tool selection focused on skew, bowl gouge and negative rake radius scrapper. Techniques on how to use them and how to sharpen them were again excellently presented. I know that I haven't done the presentation justice with this brief article. I hope that you will review the website article for more information. Overall, an exceptional Sunday afternoon with our Canadian neighbors.

In Eric Lofstrom's interactive remote demonstration (IRD) he talked about burnishing scrappers to raise a burr/hook for

turning end grain. He talked about a grinder produced burr that is somewhat serrated and doesn't seem to last as long as a burnished burr. His comments suggested that a burnished burr was smoother, sharper and lasted longer than the grinder burr on scrappers. He uses a burnishing tool to produce burrs on his scrappers whether they be regular scrappers or negative rake scrappers. He then went on to describe the "do-it-yourself" (DIY) burnishing tool that he makes and uses. This involves turning a wooden handle with an 1/8" drilled hole. He buries a Dremel rotary bit into the wooden handle with the cutting end buried. This

leaves the carbide shank protruding as the burnishing tool. The Dremel bit he suggests is the carbide grout removal bit #570 or #9901 which are both 1/8" shafts. He uses medium CA glue to glue the bit into the wooden handle. He then draws the burnishing tool across the scrapper edge to produce the burr. He reports that this burred edge stays sharp for quite a long time compared to the grinder produced burr and is quickly refreshed. After his IRD I decided to make one of these tools which is a very quick and simple DIY project. Here is a picture of mine made with the #570 bit and a piece of highly figured maple that I had laying around the shop. Don't overlook making one.

Tom Krajacich, Pres. GFWT

Malcolm Zander IRD

The GFWT Club along with the 4 Canadian Woodturning Guilds held an Interactive Remote Demo (IRD) featuring Malcolm Zander on his "Adventures in Piercing." On the IRD we 53 attendees, including 6 GFWT Club members. As a retired Steroid Chemist Dr. Zander has been fascinated with hexagonal and pentagonal structures that he studied over the course of his career. As he stated: I can draw the chemical structures in my sleep. Those structure form a lot of the piercing shapes he uses in his artistic creations. As he said: "I make small useless objects with a lot of holes." His presentation had 3 parts 1) Piercing design, 2) Piercing techniques, and 3) a tribute or homage to his deceased friend Binh Pho whom he notes was a mentor and friend of his. He started this 2-hour presentation with a brief history of piercing and airbrushing started by Frank

Sudol and then advanced by Binh Pho. Malcolm was introduced to piercing back in 2000 when he saw a presentation by Binh Pho that he was mesmerized by. He then started to create his own “motifs” of design which involved Hexagons, pentagons, lace, leaf shapes and “cathedral icons.” His presentation went into his Techniques of piercing with specific emphasis on the issues of hollowing and piercing of his teapots involving the body, spouts and handles. He turns dry wood because it doesn’t move and can be sanded. To attach the spouts and handles after turning the thin-walled shapes he does use epoxy glue for a more permanent joint than what CA glue might offer. Hollowing involves a captured boring system using the one-way system but with a Rollo Monroe hollowing tool with guard/ cover over this ring type tool. This allows setting thin-walled distances and prevent catches. Once the body of the teapot is made, he showed exactly how he made his hollowed spout and then completed it. His handles used compressed wood that was wetted and then placed into a shaping jig for drying. He then showed how he joins the pieces that make up the teapot. He then talked about and showed his piercing techniques involving air powered turbine dental drills and the NSK Presto turbine that spin incredibly fast 320,000 to 350,000 rpm so that the burrs don’t track the grain. Micro motors are used for the sanding process. He also uses diamond needle files for internal sanding of these hexagons, pentagons, lace circles, leaf shapes, etc. His technique for marking off the thin-walled vessel involves an indexing wheel, and laser printed design transferred via a xylene marker image transfer. He stressed that the transfer design needs to be laser printed for this transfer technique to work. He essentially takes the index wheel drawn on squares to make the squares into the desired shape, i.e., hexagons, etc. He talked about his airbrushing and gilding techniques to finish his artwork. He usually uses rattle can lacquer for finishing. He uses the Beall buffing system for final finishing, which must be very carefully done with these delicate pieces. He also talked about and showed repair work that he sometimes needs to do should something break during the manufacturing of a piece or in shipping, etc. The last part of the IRD program was a homage or tribute to his friend and mentor Binh Pho, and all the fellow turners who advanced this art. A very knowledgeable and talented presenter who surely has tremendous patience. These projects as you can imagine take a lot of time and can’t be rushed. Overall, a very enjoyable evening on a club sponsored IRD. Please see the article in the April 2018 issue of “American Woodturner” for a greater description of this process.

Tom Krajacich, Pres. GFWT

Next Club Meeting

The next meeting will be held Tues March 8 2022 at 6:30 pm. Sam Sampedro will demonstrate texturing with a variety of tools.

Instant Gallery

Tom Krajacich

Randy Setzer

in

The finish Randy used for the demo piece

Great Falls Woodturners Directors

President: Tom Krajacich – 727 - 3464

Vice President: Randy Setzer - 453-5226

Treasurer: Chuck Kuether - 727-2442

Secretary: Open at this time

Directors:

Wayne Petrini - 868-8420

Jay Eklund - 737-4529

Camille Good - 590-0714

Roger Wayman 460-0507

Gary Campbell 454-3733

Club Photographer: Paul Snyder

Newsletter/ Web Site Manager: Jay Eklund

Website : http://gfturners.org

Thanks

Thanks to this months contributors,
Tom Krajacich and Paul Snyder,